

# CONTINENTAL

REFLECTING TODAY'S CINEMA

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# FILM REVIEW

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# CONTINENTAL FILM REVIEW

February 1977

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Continues booklet and News-  
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A FEW WEEKS AGO the Industry Committee's session on the Film Industry passed a vote of confidence in the British short film. In its opinion the committee said, there is "a potential box-office demand for British short films of a British character, factual and fictional provided that they are of a high quality."

From time to time these exultations occur but rarely is anything done either to get short film-making on a more regular basis of production or to get exhibitors interested in the short film as a vital means of expenditure rather than as a cheap way of filling up a programme with sponsored films.

What an audience has to recognise is that the short film is not the poor relation of the feature film but, in fact, is probably a more concise statement of something that a feature film takes ninety minutes to portray.

Brevity, often not only has a greater impact but also greater sensitivity, greater imagination, and it is this imaginative flight that audiences most catch at they catch a phrase like *A White Answer* made in the afternoon—a poem by Philip Larkin remembering holidays by the sea, or the last, graphic expression of Martha Graham's short dance, *Lawrence*, which is as soaring as a short by Lennox or the early Brecht.

This is not whimsy, this is a genuine element of cinema that is not getting over to a audience. In literature there are the Little Magazines that publish the short stories, work in progress and poems of new young writers. It's time we had the equivalent in the cinema—imaginatively packaged programmes of shorts accompanied by adequate advertising and PR work.

Perhaps the new EMI International (previously the Bloomsbury Cinema), under the direction of Kenneth Rye of Gale Films, will consider such programmes in what could be one of the most imaginative cinema concepts London has seen for ages.

Kenneth Rye has had a long and wide experience of international production and he intends to make the EMI International not only a centre for exciting filming and discussion (a bar and restaurant will be available and probably a club for young filmmakers and their friends) but also a link with the EMI direct so that overseas producers will be tempted not only by a London showcase but also by a wider release to follow. This will certainly help to break down that wall between London producers and the regions.

Opening at Harewood last year on the site of the old Odeon, Haverstock Hill, will be a new independent cinema. Screen on the Hill, organised by Rosemary Hunt who gave *Adaptation: The Screen as the Green*. Branching out into distribution Mrs. Hunt intends to make the new Harewood cinema a first-run house for a wide range of films.

Contemporary Films, who did the same thing with the Phoenix, Fenchley, report an increasing success with their venture.

There's no doubt that May 1966 was a critical year for Godard and his subsequent polarised social films clashing with *Zeit* (as seen inside with *Green*) because not so much before as self-indulgent and tedious.

After the Godard-Green period, Godard set up a studio (Sonimage) in Grenoble and



made *Karen Bess*, given out in an interview as a remake of *A Bout de Souffle*.

In fact it's an interesting criticism of his earlier work up to *Weekend* using video techniques (often three screens in total) that has been by an almost identical preoccupation with words and words.

The style does effectively penetrate the real, gritty-gritty of family life (wife, husband, two children, a grandmother) making at the same time a social criticism of undeniable effect. There is still, however, much that could be decided to achieve a real Brechtian directness.

## SCENARIO COMPETITION

We must thank all these readers who submitted material for our scenario competition and we are pleased to announce the winner as C. Whannow of 50, Alexandra Road, Gratham, Essex.

Real originality is distinct from "daring" themes, was rather thin on the ground, but our winner's work showed both a degree of originality and an awareness of what is now possible in cinema. Congratulations.

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# LOYAL



# EXCHANGE

Talking about his new film, *Burnt by a Scalding Passion* (Directed by a Scalding Passion) director Giorgio Capitani told us:

"Today, the couple is in a state of crisis. The two working class couples in our film, are faced with a number of problems that are universal in their class. They seem to have no solution, but my characters try to solve these problems by changing partners. But the situation isn't changed. It is only when a couple achieve maturity that any kind of solution becomes possible."

These two couples live in an imaginary village in what is known as the "Industrial triangle" of Milan.

Mike Vismare (Aldo Masciocchi) is a forward, easy-going man, a bit vulgar maybe, who uses his old way to sell all kinds of domestic articles from door to door. Virginia (Jane Birkin) his wife, the mother of two fine boys, is more sophisticated. Beautiful, refined, with a romantic air, she nevertheless earns a living by hanging labels on the big backs of corpses.

The other couple is the Brunetti. Casimiro (Coco Poma), blond, with romantic blue eyes, seems to live in his own dream rather than real life. He works in a postal sorting office.

His wife, Milena (Catherine Spaak), mother of two children, comes from Emilia and is serious and provocative and earns money by working by the hour as a domestic.



Scenes from "*Burnt by a Scalding Passion*", starring Jane Birkin, Aldo Masciocchi, Catherine Spaak and Giorgio Capitani.

The maturity of their lives might well have continued but for fate crossing their

paths.

In fact Casimiro and Virginia are two stray-fungus on the same trail that takes them to Milan every morning.

A look, a good-morning, a smile, a word, and one fine day all these things added up to an overwhelming love.

Love it was, but for Virginia, it was also a moral problem.

But nevertheless life became one long romantic dream and their respective partners were not long in noticing.

For their part Mike and Milena find their own satisfactions in the back of the wagon, but after a time, both couples realize that a better solution is to change partners—and children.

After several months the two couples meet again at the local inn. They chat and drink together and slowly a strange phenomenon occurs: Mike is much taken by the candour and ingenuity of Virginia while Casimiro is obviously bowled over by Milena's stunning beauty. Seems as though the kind of problem will never be resolved.

Of the stars, Jane Birkin and Catherine Spaak are both well known to British audiences. Aldo Masciocchi made a big success in the comic series of *Borghese* films: *The Doll and the Gimp* and *Love of Sparrowhawk* with Michael Sarrazin and Ursula Andress.

Coco (Antonio) Poma comes from cabaret and TV and made his debut in the cinema with *Let's make a heart of a Dog*. Dino Bu's *White Telephone* and Alberto Sordi's *The Cannibal-verse of Shome*.



# MAKING 'GORE VIDAL'S



A complicated scene on the mammoth outdoor set of *Caligula's* pleasure grove on Capri. From 'Gore Vidal's *Caligula*' directed by Tinto Brass. A Penthouse Films International production produced by Franco Rossetti. Photo Mario Turali.

*Caligula's* mistress Caracalla (Eileen Moran) comes to give the sick *Caligula* a soothing massage.



With Gore Vidal's *Caligula*, filmmaking on a grand scale has returned to Rome.

Eleven months of research and preparation preceded the start of shooting last August 2 of the bizarre but true tale of the young Emperor of Rome whose reign began triumphantly in 37 A.D. and ended in cruelty and violence four years later.

A film by Tinto Brass from an original screenplay by American author Gore Vidal, the opulent film has an all-star cast. Malcolm McDowell, the young British actor who starred in *A Clockwork Orange*, *O Lucky Star!*, *Royal Flash*, *Area*, *Nigh* and *The Voyage of the Damned*, has the title role. Peter O'Toole portrays the 77-year-old Emperor Tiberius. *Caligula's* grand-aunt and predecessor, Young British screen Temuera Ann Searcy in *Dracula*, *Caligula's* favorite sister, his John Gielgud in the noble Roman Senator Nerus. English stage star Hilary Mantel plays Caligula's mother, his sister his Empress, Adriana Lima, John Saxon. Gerdie Munn, Leopoldo Imvix and Ottavio Rodolfo are among the other major players in the large cast.

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Novelist, screenwriter, playwright, historian—Gore Vidal has achieved eminence in many fields. Long a resident of Italy, he has always been fascinated by the history of Imperial Rome. One of his first film assignments was as author of the screenplay of the Charlton Heston version of *Ben Hur* in the 1950's. In 1962 he wrote a Broadway play, *Julius*, about a Roman Emperor. In 1964 *Julius*, his historical novel about yet another Emperor,



The young Roman Emperor, *Caligula*, (Malcolm McDowell) with his favorite sister *Dracula* (Temuera Ann Searcy). From 'Gore Vidal's *Caligula*'.

# CALIGULA

became a best-seller. About this study of Caligula, Vidal says: "It should be the first realistic depiction of the Roman Empire ever on film."

"Gore Vidal's *Caligula* is not a romanticized picture-postcard Hollywood version of Imperial Rome like *Quo Vadis?* or *The Sign of the Cross*," Jack Silverman clearly states. "The filmgoing public will never have seen a Rome like this—the opulence and the splendor, yes, but also the barbarism, cruelty and realism. All sets and costumes have been authenticated by international historians and art specialists."

Gore Vidal's *Caligula* has taxed the entire facilities of the huge Cinecittà Dear to Rome's Via Nomentana and spilled over into roomsoth open-air settings constructed on the city's outskirts where a more than mile-long recreation of First Century Roman streets was erected with public buildings, shops and private dwellings, as well as a huge recreation of Tibernus' pleasure grotto on the Isle of Capri and of a massive Roman sports arena.

Dario Donati has designed not only the 64 settings required by Gore Vidal's *Caligula*, but also the 3,512 costumes for the principals, senators, imperial guards, soldiers, slaves, courtesans and the "peeph Romans." Malcolm McDowell alone has 26 costume changes. Each costume, of course, whether for noble or peasant, involves accessories—leg-lets, sandals, belts, buckles, arm- and breastplates and helmets, swords, spears, jewelry, bracelets, necklaces and ancient hair styles and ornaments.

He collected specialists in particular fields from many parts of Italy. One man from Verona—the finest Italian leather work is done in Tuscany—has suggested the selection, cutting and hand-fitting to measure of the old leather used in armor and shields, and cat, shaped, sewn and nailed 2,000 pairs of sandals and military boots. Another has come to set glass beads and semi-precious stones into belt-buckles and headpieces. A goldsmith has worked fashioning rings, earrings, necklaces, tiaras, in an antique Roman style from silver and gold and fine beaded wire. A celebrated Hungarian sculptor has reproduced house-hold urns, goblets, plates, braziers and statues.

Colors—white, fawn, purple, gold—the Roman favorites—have been dyed into the delicate fabrics often specially woven because materials the Romans used no longer exist today, for the many diaphanous dresses and huge hair drops.

In the workshops of hair stylist Jole Cocchi more than 1,000 pounds of human hair—the toughest, most durable hair for wigs anywhere in the world comes from the peasant women of Sicily—is sorted and matched. Here bouffant and exotic wigs are created and braids fashioned for the ancient.

Make-up chief Giuseppe Bianchi and his assistants have also spent months over old Greek and drawings of strange ancient Romans—tattooed slaves, wrinkled cron-

deformed persons—sketching the additions into plaster casts and duplicating them with rubber faces and body masks.

For his work with the principals, Bianchi had the fine co-operation of all the stars. Peter O'Toole, for instance, whose lean, handsome, blue-eyed blond features are transformed into the diseased, corrupt 77-year-old Tibernus, spent weeks examining every existing bust of Tibernus and reproductions of his features on coins and medallions, as well as researching both in the British Museum in London and in the library of Trinity College in Dublin. Before his day-to-day makeup sessions with O'Toole commenced—three hours under hot lights—Bianchi went to London to make and bring back a plaster "life mask" of the O'Toole head.

Special makeup and adhesive fluid not easily available in Italy were brought in from Los Angeles, Wales, London, Paris and even from behind the Wall in East Berlin.

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A visitor to the Cinecittà Dear is flabbergasted at the immensity of the settings constantly being constructed, torn down and replaced by others. First filming was on a steeply sloping acclivity with a third of a mile long, representing the approach to the heavily guarded Imperial villa of the aged Tibernus on the Isle of Capri. The second was the vast but intimately curved red-brown marble bath in which the elderly Seneca Nervus (John Gielgud) takes his life.

To recreate the Capri approach, handsome plaster reproductions of the rocks of Capri were fashioned by studio craftsmen, with a mammoth figure of a Roman god carved into



Peter O'Toole as Tibernus, the dying professor of *Caligula*.

them, all meticulously aged and weather-stained.

Another huge set was Tibernus' private pool in a rocky grotto under the cliffs of Capri. This offered the film's first glimpse of the decadent ancient as he steps out of the huge pool to greet his 25-year-old grand-nephew Caligula. 1,346 gallons of pure mineral water, changed twice daily to keep the pools clarity, was programmed, all heated to a comfortable temperature.

Costing from secondary principals down to the hunkiest soldier or most cringing slave has been done with extraordinary care by Paolo Hewach and assistant Roberto Tatti. Some 1,000 sturdy, sunned, scantly, long-haired Roman youths and delicate-looking full-breasted Roman girls have been interviewed, the most promising photographed.

*(Continued on page 47)*



Director Vito Gass (with cigar) confers with Oscar-winning Art Director Dario Donati. Photo Mario Tosti.

# A STAR



Barbra Streisand and Kris Kristofferson as Esther and John Newman lie next in Frank Pierson's *A Star Is Born*, the story of a rock star who drinks too much and makes an enemy of an important promoter. At a concert he introduces Esther (a young singer and composer) and she makes an instant hit. Story continues with the rising new star and the falling old one and ends in the death of John Newman in a car crash.

EVERY SO OFTEN a story turns up that is worth seen to be the very essence of some human situation and it turns up again and again in various guises over the years.

In the cinema one such story saw the light of day in 1931 with George Cukor's *What Price Hollywood?* with Constance Bennett as a star on the way up and Lowell Sherman as the director on the way down.

In 1937 David Selznick remade it as *A Star Is Born* with Janet Gaynor as the successful film star and Frederic March as her husband, a star on the way down.

In 1953 George Cukor remade his original film and called it *A Star Is Born*, this time it was Judy Garland as the rising star and James Mason on the slide.

And now, just premiered, is a new *A Star Is Born*—directed by Frank Pierson and starring Barbara Streisand and Kris Kristofferson who scored personally in *Alfie*, *Deuces*, *Love Me, Love My Money* and *The Star* who tell *Jeans* *Good* with the *Star*.

Fifty-five years separates the first and fourth film and it is interesting to examine the various treatments.

First though, common to all of these, is the seriousness with which the writers and directors deal with what are after all, the clichés of achieving and living with stardom.





# IS BORN

It is never the comic Hollywood of beaming directors, paid and unpaid stars and yes men. It is always the story of someone determined to get on by sheer talent or hard work... and always the very real bitterness of being rejected by a once warm public in the face of the increasing success of someone the rejected has helped.

In Cuker's first film, by today's standards, Constance Bennett seems hardly adequate, but as the director pointed out in an earlier view with Gene Lumber, Constance Bennett was a glamorous star for 1930 audiences and if our concepts have changed it doesn't alter what was effective in 1931. Lewell Sherman was particularly effective as the skeptical director.

James Garner and Frederic March contrast this style, perhaps assessing the non-acceptance of Hollywood, but keeping it well within acceptance with the help of two effective performances by Adolph Menjou as a producer and Lionel Stander as a gossip agent.

With the Judy Garland film the story takes on a new dimension of reality, and it is not so much followed as fate generally. Its premises, its tragedies, that are projected.

Unfortunately, to make way for the singing numbers of its star, many fine dramatic moments were cut from the film—it was an excellent script by Moss Hart. It was, of course, Judy Garland's first serious role and her impact was transcendent, with Missou's quiver while being equally convincing.

Numbers like *The Man that Got Away*, *Born in a Trunk*, *Someone at Last*, *It's a New World*, all testify to a new depth of feeling in the cliché story and a new world of contemporary popular music.

Now, in the latest *A Star is Born*, we have the gravities, frenzies and neuroses of the rock world and the concert circuit.

Kris Kristofferson's *Sunday Mornin' Comin' Down* and *Me and Bobby McKee* are modern country western classics, and he and his wife Rita Coolidge, are big favorites in the American concert circuit.

In this new film we have a new set of emotional confrontations. The all-too-quick rise of the popular singing star makes him more vulnerable to insecurity and the changing roles in sexual relationships in today's society also creates its problems when the man scores his posthumous stage threatened.

In fact, it is this change of social phenomena that marks the major difference in the new *A Star is Born*, and it is an example of how a close-chitcher tale be extended and deepened by a new relationship to current social phenomena.



Kris Kristofferson as John Newman Howard—in concert. From *"A Star is Born"* (Columbia Warner).



John Newman Howard (Kris Kristofferson) takes to bed a gongole from out of his past. Either (Barbra Streisand) catches them and loses her temper but, after a screaming battle of recriminations, the two fall into each other's arms unable to deny their love for each other.

# AN ALLEGORY OF



Above: Eva Inesco and Martin Loh in Pier Giuseppe Murgia's first film, 'Malinconia' (Unhappy Teeth).

Right: Lars Wendel and Martin Loh in 'Malinconia'.

THE FIRST FEATURE OF  
AUTHOR DIRECTOR PIER  
GIUSEPPE MURGLA.



# ADOLESCENCE

ONE OF THE MOST interesting writers (and now directors) of the Italian younger generation is Pier Giuseppe Murgia who, at the age of twenty, had his first novel *Boy of Pier* published in 1960 which quickly became a best-seller and was a finalist in the Viareggio Prize. However, after much criticism it was condemned and withdrawn. His second book of stories *Le maladolescenza* (selected for the Crocchio prize) was also withdrawn after two editions.

After four years Murgia published *Il fuorviato*, a vast fiasco of social criticism and it was selected for the Prato prize.

It was the story of a middle-class family who made a fortune in fascist days and went on to deal with the Resistance and present-day Italian democracy.

Murgia's satirical work has been essentially political and documentary in style concluding with a projected four-volume study of *Fascismo* after the Resistance of which two volumes have appeared: *Ninth Wind* (1975) and *We will Return* (1976), the latter containing much important unpublished material on the accord between General Rodolfo Graziani and the Corsi.

In the cinema Murgia began to work with

Ferreri, Maselli and Gregoratti writing screenplays, from *Green* in 1968 to the award-winning *Veronica* (1976). He collaborated with De Sica on the film about adolescence, *Where and Black* and he has also worked on enquiry programmes for TV.

His first film, *Maladolescenza*—a cruel fable—Murgia says is 'an allegory on adolescence'.

'It's about an adolescent who does not want to become an adult and tries to arrest the enchanting world of childhood transforming reality into fantasy. But in this fight from reality, Fabrizio transforms his lucid world into a world of violence and death in which his phantasies, Laura and Silvia, become involved.

'The world of games, the green paradise of childhood loses and sexual instinct becomes confused in a labyrinth of no escape.

'The story has two levels, one real and simple, the other symbolic and which is its true content. It's like a dream, but the symbolism is not very explicit and I did not intend it to be.

'It takes place during one summer, during the holidays, but where it takes place has neither name nor society.

'It relates to my early books about adolescence which were forbidden, secret and destroyed and taking up again such a violently interrupted journey one tries to write a book that involves disturbing and inciting.'



Director Franco Giraldi has just finished *A Year at School* based on the novel of the same name by Gianni Stappeler. Stars include Laura Lenti, Stefano Patrucco and Juliette Mayrle.

Salvatore Samperi's new film is *Stranouspugni* with Renata Pozzetto, Cochi Ponzoni, Leo Toffolo, Corinne Clery and Jean Pierre Mariella.

Giovanni Rull and Luigi Proietti are the stars of Alfredo Angeli's new film, *Longue d'Amore* and *perfidious* stories. It's about a convict who takes refuge in a villa and becomes the lover of a woman in high society who is an organizer of a charity organisation.

Aldo Valle continues to be busy in films and is currently working with Josselyn Agnès in *Perfido* (Cine) directed by Giuseppe Rosati.

New Italian films in the finishing stage include Enzo Scotti's *The Big Dry* starring Sophia Loren and Marcello Mastroianni (an Italian Canadian co-production); Paolo Spinola's *A day at the end of October* starring Annie Belle; Dino Ris's *The Bishop's Room* with Tognazzi and Ornella Muti and Benvenuto Ronchi's *Love Song* with John Richardson and Martine Brochu.

Film with 100 per cent Italian participation (called 100) in 1976:

With major participation: 14 productions, other participation: 17.



# Sense and



From 'Le jardin des Supplices' (Torture Garden) based on Octave Mirbeau's book and directed by Christian Gion.



From Nico Papadakis's latest film, 'Gloria Mundi' which suffered a new kind of censorship when it was premiered in Paris last year—a bomb was set in two of the cinemas in which it was showing. It's about a young Algerian girl student who feels the right cry of protest in a film made by her friend, an extremist revolutionary. It attacks power in every place and, in comparison, the films 'E' and 'Lost Honour of Katharina Blum', as one French critic has said, 'seem rather short-sighted'. The beautiful Olga Karlatos plays the main role.



From 'Gloria Mundi' directed by Nico Papadakis whose first film, 'Les Abysses', made a big impact in student circles some years back.

# Censorship in FRANCE

CENSORSHIP REMAINS a problem no matter what country you examine but in France they do seem to be working towards a more rational procedure. It was the French (in the cinema at least) who realised that if positive sex was to be produced on an international scale it had to be a de luxe edition, as basically elegant as any film from Hollywood in the Thirties—a kind of fulfilment of all (man's mainly) imagined sexual desires.

Imagination and style are the key words and, if nothing else, a French production directed by the Japanese director, Nagisa Oshima, *Empire of the Senses*, proves the point. Despite the fact that the producer declined to the London Festival audience that *Empire of the Senses* was a totally erotic film, in fact it rarely is erotic and it became obvious as the film went on that restraint and criticism lie uncomfortably together. The one disrupts the other.

Eroticism is something personal, born in the imagination and stimulated, not merely by naked bodies but by the situation, the rapport between two people and by a quality, done which can appear to approve of any sexual act.

Films showing explicit sex are allowed to be seen in Paris although there has recently been a re-introduction of a total ban on a film—both for exhibition at home and abroad. Occasionally the censor craps up but rarely the latter.

The film was Jean-François Davy's *Exhibition 2* and there was naturally some controversy about the decision but it cannot be denied that, despite some delays, French censorship has been reasonably broad-minded with such films as *Empire of the Senses*, *Le Jardin des Supplices* and *Joko*—they have all been seen in Paris as have *Le Bleu*, *L'Homme D'O* and *Immoral Tales* which are still turned down by our own censors.

In fact, for breadth of taste, Paris takes some beating and the image of Paris as an intellectual, as well as a sexy, city is maintained in rather better style than London—certainly in terms of the cinema.

The Paris International Film Festival which was held for the second time last November and which unfortunately clashed with our own London event, was imaginative and wide-ranging as it could afford to be with much financial support.

It is essential that professional people should see the best and most advanced works done in their medium', Miss Giraud said in a recent interview. It might be a good idea if there was a Western congress of censors so that they might get together and see what each other are passing.



From 'Le Bleu' shown in Paris but finding difficulties elsewhere.



Above: From 'Tango de la Pervertion' directed by Pierre Claude Gaudin, a straightforward sex film which found only little censorship when it reached here.

Below: Shira Lane and Matthew Carter in Vadim's 'Charlotte', a young girl 'murdered' which has now been passed by the British censors (New Reader).



From 'Phantasmes' (Clociental)



Speaking of the French cinema and its 1977 future Miss Francee Gerod, Secretary of State for Culture, said that the government would assist the cinema in the coming year but what was vital was a re-organisation of the industry which should come from within itself. 'At the moment costs are considerably more than receipts France produced, in 1975, 229 films—more than the USA which did not produce as many as 200.

'It's obvious that most films lose money—the disposal of the receipts is no longer in favour of the producer and the machine no longer works because the producers lose on their generous expenses. How many times do they work?

I believe the machine will stop altogether if there is no order. At least a quarter of the films made in 1975 were lost films—directors' work.

'As far as the total banning (for home and export) of the film *Echoban 2* is concerned the members of the Commission of Control suggested total banning and this is very rare. It was not merely for pornographic reasons but it was the sadism, and the degradation of a human being that repelled them. It is never pleasant to ban something totally.

'France exists above all by its culture and that culture is the theatre, the cinema, music, dance, museums, libraries and our architectural heritage which, incidentally, is in an alarming state.'

It is a civilized concept to talk of culture in terms of all the arts including the cinema. Too often they are separated and given different moral standards with perhaps only music and architecture occupying the attention of some Mrs Grundy or other and this can range from taking books off library shelves to local watch committees sitting in judgment.

The safeguards that these self-appointed censors require is always apparent in the promotion of the work. Did anyone in the audiences that packed the National Film Theatre and the Décor, Leicester Square, to see *Empire of the Senses* and *Pasolini's Salvo* know that they were going to see explicit sexual activities? Weren't that the reason these two performances were the most sought after in the London Film Festival?

From 'I am Available' (Clociental).



From 'Blissful' the film adaptation of 'Les Onze Mille Verges' currently being shown under the title of 'Blissful' (Antony Dake).



From Joel Litchitz's 'I Am Available'.

# cinema in the



'Prometheus', directed by Kostas Ferris.

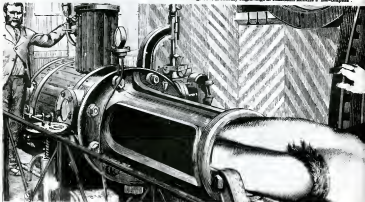
IT IS NOT surprising that the new Greek cinema is changing in the last three years—from '74 to '76—a strongly positive. What is, perhaps, surprising, is view of the difficulties experienced by the Greek cinema in the past decade: is the wealth of talent that is fast vanishing.

As rapidly general administration of the industry the new State Greek Film Centre has begun its production programmes but there is still some criticism from the Society of Greek Film makers who resent the government's arbitrary way of deciding whether to support or not to support certain projects and producers, and the fact that auxiliary support is given mainly to those films which do well abroad—which inevitably means the sex films.

Fortunately the Thessaloniki national and international festivals are becoming increasingly important as a showcase and the money prizes are a great asset to an event where quality rather than commercial viability is all important.

Panayotis Voulgaris is one of the most talented of the new directors. His first film *The Experiment of Anna* won an award at Thessaloniki and his latest film *Mages*. Ray won the best film, best director and best acting awards at the Greek festival a few months ago. Based on Andreas Fragoulis's

A collage of 19th century engravings in Thassos Kestris's 'Bio-Graffiti'.





# SUN

novel, *Plague*. It is the story of political prisoners and their guards on a barren Aegean island, probably inspired by Voligaris's own enforced stay on Makronisos during the regime of the Colonels.

The island authorities try and set one half of the prisoners against the other in an effort to get the committed to reject their beliefs. One prisoner is tortured and left for dead and when he inconveniently turns up during some festivities he is disposed of. But his final burial reveals that there is not just despair in the prison.

Voligaris has not made a documentary but a study of psychological violence and brutality as it has been conceived in a totalitarian State. A fine film to stand with *The Traveling Players*.

Nikos Kavvoulides is thirty seven and is recognised as one of the best cameramen in Greece. He worked on Voligaris's *Dance of the Goats* and *The Engagement of Anna* as well as Nikos Psaroulas's *Colours of the Rainbow* which won him the photography award at the Salónica Festival 1974.

In 1975 Kavvoulides made *Whenever* a remarkable documentary using on-the-spot footage of Greek events over the past 15 years notably the struggle at the Polytechnic in 1973, the big anti-fascist demonstrations in 1974 and the clashes between police and



From 'Bio-Graphia' which won the 3rd prize at the Thessaloniki Festival.



'Kapaghieth', directed by Helen Vondouri.

Below: Sex scene from 'The Devil's Men', directed by Kostas Karayannidis.



demonstrators in July 1975, Kirovskides effectively attempts an examination of the role of the student movement today and its relationship with the people.

Nikos Panayiotopoulos's *Colours of the Rainbow* is one of the best of the new Greek avant-garde productions. Made in 1974 it is influenced by Godard and the new *Américains* and tells the story of a man's disappearance at sea while a film crew is making a commercial. After the authorities drop the enquiry a privateer continues to investigate the accident on his own as much to discover himself as the lost man.

Nikos Nikolaidis in *Euridice RA-2577* tries to combine the Greek myth with the contemporary violence of an authoritarian State. Euridice, symbol of woman, is a prisoner in a house (Hades) in a city under a dictatorship. She is expecting to be moved but the State authorities seem to be playing with her.

A lost lover—Orpheus—phones her after many years and wants to see her again. She accepts him with the hope that something may change but also with the fear of what this change may be. But Orpheus comes as a new death not as a liberator and Euridice is doomed to remain in Hell for ever.

Another classical Greek text is used with more brilliance by Kostas Ferris in his *Proscritti*: second person singular. Here it is the Aeschylus story interpreted in

symbolic, contemporary and political terms through folk dance, pop music and imaginative use of colour.

*Demodochos* Thess was a piece in 1975 at Thessalonika with its film *Kinisis* and much was expected of his *Dichroitis* presented at the festival last year. Unfortunately the use of the Greek tragedy of *Antigone* set in 1400 BC on an Aegean island which is ruled by Rarules, the Church and Army is not too cleverly linked up (as was obviously intended) with contemporary events and the impact is lost.

*Kinisis* is directed and produced by Helen Vassiliou who, in explaining the film to us says that 'it's a film essay on the Greek shadow theatre. Karaghioris being the main character. This popular art, now unfortunately in decline, is shown in relation to Greek history between 1860 and 1935'.

*Kinisis* is a cunning rascal and a symbol of man's ability to survive no matter what the conditions and, on a wider field, the film emphasises the Greek people's struggle against oppression by reference to writings and paintings of the period.

*Asi Gapsis*, directed by Theodoros Rantzis, won the third prize in the 1975 Thessalonika festival and in another remarkable example of how young Greek directors are making political films but in a quite new and imaginative way. This film is based on a black-and-white album by the Catalan artist, Francisco Clavé. Rantzis uses colour and effectively shows the transformation of 'universal man' into 'industrial man' and the film is virtually an examination of the modernisation of the post-romantic 19th century by means of newspaper engravings of the period 1840-1900.

What is particularly remarkable is the domestication of motifs achieved by the skilful use of graceful portraits, antiques and flowers all used with a refreshingly effective laudity.

Tasos Pavlos made his first film, *For an important reason* two years ago and his second *May* was shown at last year's Thessalonika festival. Both films deal with urban farmers and workers and *May* is concerned with a real event, a strike that took place in 1936 and which was the first revolt of the working class in Greece—it inspired the Greek poet Yannis Ritsos to write his famous poem *Epiphany*.

The striking impact of the event which had the workers in charge of the city in three days is not really achieved by Pavlos and the result of the strike (the parole to the Metaxas dictatorship) is nowhere implied.

Lambros Lazaropoulos's *The Other Letter* won second prize at the 1975 Thessalonika festival and is a documentary look at the changes in Athens seen by a worker who returns after a long absence.

*Cypnos*, a documentary on the tragedy of the island, won third prize at Thessalonika last year. Directed by Thekla Katos and Lambros Papadimitriou it is an honest attempt to present the events which led up to the 1974 confrontation and the present ambiguous situation.

A scene from *Erastis Odyssey*, a new Greek sex film, a Michael Cervera presentation released here by Amanda Films. A tough Greek tycoon is concerned that his son produces an heir and on a quiet Aegean island intrigues to persuade his daughter-in-law to have a child by a man more virile than his son.



Alexis Anne Fournier and Sarah Achille in a typical scene from the commercial Greek cinema which most often finds its way abroad earning for itself considerable government subsidies.



# THE NEW FRENCH CINEMA AND A VIEW OF CHILDHOOD



The difficulties of seduction—from 'A man in a white shirt' directed by Michel Lang.

NO ONE HAS wanted to talk about more sensitive aspects of the French cinema but there has been, without doubt, a recent surge of new young directors, mostly in their thirties, who have made quite personal films, one or two of which have not only been successful in France but abroad.

Jean-Charles Tacchella's *Chien, Courant* is one and now Michel Lang's *A man in a white shirt* is with us.

Lang begins in the traditional way, assistant director and then short film maker—*Amplifier* is his first feature film—he has just made a second film, *Une Pile course de 500m*, based on a novel by Claire Gellien—again about adolescence but from a girl's point of view.

That looking back to childhood is very popular with young directors but Lang, in *Perceuse Anglaise*, has mixed nostalgia with comedy—much of it aimed at the British.

Two young schoolboys of a middle-class family have flunked their language exams—2 out of 20. Their punishment: no holidays at St. Tropez but the time to be spent studying the English language—in England.

English Class - French style - from 'A man in a white shirt'.





The two boys act like two boys of any country on foreign soil—knowing, giving the air of being experienced, preoccupied with sex, a bit unscrupulous but, what the French call—*sérieux de choriste*.

Long rather overdone the English family and the teenagers but the two boys' adventures with the English way of life, unhampered by any parental control, are amusing enough and the first steps towards sexual experience have always been popular French-screen material.

The cast: *Alain*—Rena Lauret, *Joël Pierre*—Stephane Hillel, *Clau*—Véronique Vénouque—Sophie Bayet, *Maria*—Regine Bellet, *Pierre*—Michaël Milla.

Other members of this 'therm' group are Serge Masi, Frank Cassenti, Jean-Louis Comolli, Ederle De Gregorio, Jean-François Adam, René Furet, Bernard Bouchier and Madeline Harleaux-Clusot.

Masi (31) began making short films when he was twelve and left school to take it up professionally. He spent four years in Africa for an educational film unit then returned to Paris to go into TV where he soon became an important and often controversial (as in *Le pas noir*) director.

His first feature film, *Nuit et Jour* is a big sensitive melodrama. 'The cinema without a dream is the castration of the imagination,' he says. He plans to do a big political film soon exposing the mechanics of power in American and Italian film makers.

Frank Cassenti, like Masi, is thirty, born in Morocco he gained his first film experience at the film society at Lille University. His first film was *Soleil indien* (1972) and he subsequently made several films before *L'agresseur* (The Red Pouter) which has had critical acclaim and won the Jean Vigo 1976 prize. Cassenti is essentially political—'Art must liberate,' he says, 'we live in a society that wants to cut its roots, historically and culturally speaking. What parents are is to find them.'

He is currently working on a script about Roland de Berneville.

Jean-Louis Comolli (25) was a critic with

Three's a crowd—down 'A sees les petites anglaises' (Fox-Rank).

*Cultures de Cinéma* and was eventually editor for five years. Like Cassenti his subjects are political and his first film, *La Couda*, tells the story of a group of free thinking Italians who tried to set up a commune in Brazil, without success, at the end of the last century. He is busy now writing a script about Parnas as seen by ordinary folk.

Claude Milla's first film, *Le meilleur jour de mon cher* deals with a subject dear to French directors: the difficult period of change from adolescence to adulthood. It was widely praised. Milla was assistant to

Bresson, Demy and Godard and was in charge of production of eight Truffaut films.

'My job as assistant taught me to make use of objects but it is most important to watch films in order to learn the trade. In our generation it is often the filmgoers who become the best film-makers. I think the greatest is Bergman.' He is busy on the adaptation of Patrick Hughson's novel, *Ce mal étrange* which will star Gerard Depardieu.

Foucault's *Le Sac de Billet* directed by Jacques Dailly, a story of two small boys in Foucault 1941, ending in a wilderness of uniforms, railways, guns and prison walls.





Ludwig and an actor friend against a boat shore for Wagner's opera 'Tristan and Isolde'. From Syberberg's 'Ludwig, Requiem for a Virgin King'.

# LUDWIG The Guilt and the Passion

HANS-JURGEN SYBERBERG TALKS ABOUT FILM AS MUSIC

WHEN I CALLED my film about Ludwig (I, "Requiem"), I wasn't thinking of creating either an atmosphere or an epiphany, but of a rigorous and enclosed system of a style, or better, of an aesthetic similar to the universal principles of music.

It was, in a sense, a declaration of war against the present forms of cinema dialogue and the 'boulevard' type cinema in the tradition of Hollywood and its satellites...

It was, also, a declaration of war against psychological drithdal, against the screen film against a particular philosophy endlessly linking shots and reverse shots against the metaphysics of the automobile and the gaze, against the excitement of open and closed doors, against the melodrama of crime and war...

"Requiem" did not mean a film made and sold according to current taste, following a scenario, and then judged according to some ideology by connoisseurs and lapped up by

programmed spectators, according to precise rules. But neither does "Requiem" aspire to be a beautiful reconstruction of history or a mirroring of life.

On the contrary, I wanted a language in the form of a monologue, in sections—one voice or a chorus, a score of words, silences, fixed state shots, a language of epic clarity, elevation, pathos and weep, dream and vision, a clear and precise overview, a system of associations and juxtapositions, and a composition within which nothing is left to chance, not props, costumes, music, sound effects, etc. Props are on equal terms with the actor, music is not simply an accompaniment, the editing determines the rhythm of the direction. The sound effects have the same values as the music, the movements of faces are followed with care, as are their pauses and their echoes...

The chapters create strophes and a chronology. Associative chains closely link acoustic

and visual groups. No details should remain neglected, nothing should seem an appearance, gesture or decoration. Everything must be signals which by their repetition are transformed into "leitmotives," characterizing people, situations, the theme or the action. The play of harmonic evocations, in each shot, with its simple function in the characterization of the story and of the characters, begins...

The sound and image are controlled at each moment according to their parallel or contrasting movements, the editing becomes the cradle of the film, the shot sequence the beating of its heart, the great aim is to recover the ears of the myth.

The film is the extension of life by other means and not its mirror as metaphor in favor of the masses.

Very few aesthetic innovations that have taken place during the last fifty years in the traditional art disciplines can compare with

those that have taken place in that youngest and most important art, the cinema.

The history of cinema started in a revolutionary fashion with Melies, Griffith, Eisenstein—each one a cinema—and the German expressionist cinema was, stylistically, a new universe from the beginning.

What occurred out in no way be compared with the history of other known arts—music, theatre, literature, painting, etc. What happened? One saw the birth of new worlds, not only well-made stories (as were told in former times in books and in plays), but worlds that were far removed from all known clothes. A new aesthetic, or better yet, the tool of its realization was born with an irresistible carnival-like attraction for spectacle. The 20th century had just created its own epic poem.

This revolution, with its rapid change of perspectives through 'shot' sequence, must have been incomprehensible to theatre people who nevertheless already had the word, music, actors, props, colour, light. Formerly, where an Opera director would have a musical interlude composed just to allow him to change his set, the film editor today, without ever having heard of Wagner, cuts and simply unites two scenes together. We suddenly have a flash-back, close-ups following long shots (the cluster of props is anachronistic): this is what the revolution is: being able to create and show new worlds.

Through the sequence of shots and through the juxtaposition of image and sound—separately and in relationship to each other—new possibilities for editing which remain unexplored to this day. A new way of thinking and feeling... Thanks to the rhythm of editing and the change of perspective, it is becoming possible to describe characters, situations and themes in a completely different way from that of the traditional arts. From now on the spectator can be made to think by other combinations and the author's point of view can be expressed through this technique or not at all.

What had happened to all the possibilities of technique and intelligence that Eisenstein used with such refinement (Potemkin) or Pudovkin and Maslennikov (Ivan)? Hollywood film producers make their greatest and most faithful directors leave the editing room, thus compelling them as a safety measure, to write their scripts and shoot their films in a strict and definite manner according to *cinema* rules.

To the great satisfaction of the audience, "banned" cinema was born, easily consumable, easily sellable, and everything fell back into order. But for cinema is meant a counter-revolution which prevails to this day. It is scandalous to see with what banality, mediocrity and ignorance the shot sequence is laid out. Practically all its possibilities are systematically ignored. It is most often used to correct one error or another, or to give some kind of semblance of continuity... One can only regret this way of proceeding which has distorted the public's perception to such an extent that it is today totally impossible to understand a work such as "Greed".

Thus the cinema has become hardly any more than a means of transportation to inform the public or to sell easily consumable stories. It has become the cinema of bureaucrats and salesmen who feed off the rules of



Ludwig and friend against another operatic technology.



The music of Wagner leads on to later admittance of the composer. From 'Ludwig, Requiem for a Virgin King'.



The baroque decor plays just as an important part in Speerberg's film as it does in Visconti's—but the former director gives it a more sinister twist.

the "bookend" theatre with an interchangeable distribution. On the other hand there remains the wonderful chance to develop a cinema of fantastic and magical worlds, with its own rules, which in my view, should be closer to those of music than of the other arts produced in this day.

Mathematical principles of construction find their expression in different musical compositions such as the Requiem, chamber music, chorale, Aria, Sonata, Pavan, Rhapsody, Variation, Solo, Fugue, Concerto-piano, Harmonics, Repetitions and Rhythms. In the same way, in film, themes and signals find use in an inevitable alignment with the staggering of time, and vibrant from top to bottom. The beginning and the end correspond according to a mathematical labyrinth of overlappings of feeling and ideas that have taken an acoustic and visual form.

From all this it may be judged that *Ludwig, Requiem for a Virgin King* is not a straight-forward story of the life of King Ludwig II of Bavaria whose strange, tortured homosexuality, his costly obsession with the music of Wagner and his predilection for building fantastic, dreamlike castles in remote places of the land, eventually turned his government against him causing his mysterious death by drowning.

Perhaps it will also be no surprise to learn that Syberberg knew nothing of either Ludwig II or of Wagner before being persuaded to make the film and he got the faience for it from TV on the general understanding that the resultant film would be something on the lines of *Wieland's* gay, send-up of the western, *Lonesome Cowboys*.

But when these ideas were dispelled by Syberberg, reading about the true background of Ludwig he then had to translate the truth into his artificial way of making a film. Not for him the A to Z narrative.

But what is fascinating in Syberberg's method is its use of ancient intellectual memories from one's cultural sources, that are linked in an effective and relevant way to the basic truth under examination.

A chance discovery of a photograph showing Ludwig as a boy wearing a moustache and beard is used to provoke a concept of the king's childhood. Lola Montez is both the Bavaria legend and Miss Ophelia because, scenes from Wagner operas parallel episodes from Ludwig's life ending with the Lichowood from *Tosca*.

As Syberberg says his film, by its different juxtapositioning of characters and events, makes the audience see history afresh coming ever closer, perhaps, to the truth.

In contrast Vincent's *Ludwig* tells the historical truth while at the same time adjusting it with the truth of the time as perceived by the comments of Ludwig's friends and servants. The film does not proceed in strict A to Z method and the ending is often complex although never barren.

Ludwig was a prisoner of both and his times, as has been many a monarch since, and Vienna, naturally enough, brings in the stresses of Church and Duty, Sin and Guilt that play their inevitable part in the tragedy.

In the opening of the film, Ludwig, at his coronation, loses the archbishop's ring with lips that have just downed a glass of champagne, a symbolisation of the worm in the apple of a decadence that is finally to lose control and end in disaster.



The young Ludwig against a backdrop that suggests the baroque splendour of the Bavarian court.



Syberberg parallels Ludwig and his male friends with the cycle groups of the sixties as portrayed, for instance, in Anger's *Scorpion King*.



Syberberg often creates the feeling of opulent majesty with very modest means. One wonders what Ken Russell would have done with this subject—one in which he was interested at one time.



# VISCONTI'S

# LUDWIG

THE SHOWING OF Visconti's *Ludwig* at the recent London Film Festival convinced us that we've been four years waiting for it.

It was assumed, however, that a distributor had taken the film and it is to be hoped that someone will take the *d'Annunzio* piece. *L'Innocente* thus brings Visconti's career to its proper conclusion.

After three major films (*Quadrone* (1942), *Le Tre Vite* (1948) and *Belshazzar* (1953)), Visconti, with *Senso* (1954), turned to his natural artistic and literary background.

I wanted to express the sentiments Verdi expressed in *Il Trovatore* in a story of war and rebellion. *Senso* is a melodrama—that's why it began in a theatre. I've always thought of *Stendhal*—I would have liked to have filmed *Le Chœur de la Pierre*—that was my ideal. If cuts hadn't been made in *Senso*—and if it had been edited as I wanted—it was really *Palmerio* at Waterloo. *Sanseverino* was the model for the Countess Sforza.

Visconti's natural affinity with, and nostalgia for, a past age of elegant costumes and manners against a haughty ducal domestic all his film-making after *Il Gattopardo* with the exception of the literary and sophisticated *La Terra* (1967).

Highly style-defiant *Oss* (1965) was post-second-world war but the aesthetic background was essentially period and, for the first time, male (César Franchi) plays a truly thematic role. *The Damned*, (1969) is again a modern period but the trappings of *Naples* give it a heroic alienist.

With *Death in Venice* Visconti began a final phase which, as one Italian critic has said, "affirmed the values of art in film".

But these last four films do not merely evoke a particular period or artistic predilection: they study questions of decadence, hypocrisy, guilt, regret, the generation gap and a society sick and in the process of disintegration.

"Some people have said I am decadent", Visconti said after *Death in Venice*. "I've a very favorable opinion of decadence as, for example, Thomas Mann put. I am imbued with this decadence. Mann is a decadent of German culture, myself, of Italian culture. What has always interested me is the caricature of a sick society."

The elderly and retired professor's pretexts in *Conversation Piece* were thought to be Visconti's own opinion of the younger generation but Visconti knows that the rebellion of youth is always the same only the violence and the methods (in suit the age) change.

The mistake many people make is to confuse *d'Annunzio* with *d'Annunzianism*. Let us hope the latter will never be fashionable again, for it is dangerous with its themes of a superman—theories that served *Hitler*. *L'Innocente* is the story of disintegration, not only of a family but equally as well of a certain society, a certain Italy.



The three illustrations on this page show Helmut Berger as Ludwig II in Visconti's film, 'Ludwig'. The three pictures show Ludwig in three stages of his career, as the young man, unsure of himself, at his coronation; as a youthful man aware of the sexual conflicts within him and as a prematurely-old man, worrying for his appearance and certain of himself only with his specially selected male servants.



# COME PLAY WITH

---



# ME

IN THE EARLY 1950's George Barnes Marks was probably the best-known British glamour photographer—his calendars were much prized wall items. Then he turned to films and was the first director to use the nude in productions other than brutal nudist camp odysseys. They were all, needless to say, very big at the box-office.

Marks has always had a leaning towards comedy and in his new film, the first for many years, *Come Play with Me*, he uses the talents of many top comedians and the obvious attractions of some twenty fabulous girls who play 'nurses' at a health farm.

The film begins with a troupe of out-of-work strippers who, between jobs, move into Boringdon Manor in health farm run by Lady Boringdon who happens to be the aunt of the manager of the striptease dancers.

Business is bad down on the farm but when the girls decide to take over and provide a few extra services things take off.

Of course Lady Boringdon, the villagers and the inevitable vicar, are all unaware of the true situation and the film comes from keeping them from knowing and the sex from the highly gaudiest-to-fanciest girls who include Mary Millington, Sally Mander, Anna Bergman, Sue Longhurst, Pat Askey and Nicola Austin.

Prominent among the star names are Aile Bino, Irene Handl, Tommy Godfrey, Rita Webb, Norman Vaughan and Ronald Fraser.



# COME PLAY WITH ME

Screens from

'Come Play With Me'

a new Harrison Marks comedy.







Daniela Boria in 'Le Seminariane'.



Ivana Novak in 'Le Seminariane'.

# HEAVENLY HOLIDAY

THERE WAS CONSIDERABLE criticism in the Italian press early last year, after the close of Holy Year, about the way Church authorities had organized the masses to their own advantage and it was obvious that the theme offered much for the unusually inclined script-writer.

Giulio Lorenzi's new film *Le Seminariane* picks up at certain commercial aspects of the religious life and begins with the delightful, seventeen-year-old Daniela who bears the distinguished name of Sangamini in San Maurizio.

Trouble is Daniela has no taste for western clothes but has turned to the East, wearing a sarong and becoming a member of the Tibetan Anti-consumer movement.

Daniela's father, for all his distinguished name—is a Marchese no less—is something of a fiddler (there's no music in the family) and he uses his many useful family contacts, some high up in the Church, to get by.

Unfortunately Daniela is an unconventional girl with free-living ideas and when she gets into a spot of trouble—with her aunt!—to hush the whole thing up she is

hauled off to a nunnery.

Well it's not exactly a seminary in the sense of priests and holy studies. In fact it's subverted by a wine company famous for its Uvamaro San Giulio aperitivo and it offers a fifteen days mystical repose at San Giulio close to Lake Como to members of Christian families.

In fact the boys and girls who stay don't have a bad time—singing, among themselves, eating and sleeping in the same hotel.

The atmosphere is quite lively and the types are varied—like Gertrude, for instance, a German au pair girl working on a thesis about masculine sex from the Pompeian period to the present day. And there's her younger sister, who is brilliant, brilliant.

The film, in fact, deals with seven stories about the unusual nunnery and its inmates Daniela and Sandra, Gertrude and Capota, Maria Carla and Cleo Maria among others, and the moral of the stories is always the same: cleanliness is cleanness and dirt is dirt.

# SEE NAPLES — AND DIE

YUL BRYNNER is the star of a new Italian production *Così è Rabbia agli Occhi* (Fury in the Eyes) with Massimo Ranieri, Barbara Bouchet and Maria Balthus.

Directed by Anthony D'Amico it's the story of an Italian-American killer with a conscience in Naples, and a young Neapolitan who, having been pushed onto the road of delinquency, wants to take up a criminal life—but on the highest level.

Peter Mancini is in Naples to liquidate a boss of the Neapolitan camorra who has stepped out of line. He has not been enthusiastic about the assignment but when he knows the victim is to be Gennaro Gallo, with whom he has an old count to settle, he accepts.

Unfortunately Mancini has one defect—a nervous complaint of the eyes—when under stress his vision becomes clouded.

Perhaps for this reason he takes on the young Angelo as a pupil who reintroduces him to a night club haunts, Amy.

The three form a strange, affectionate relationship watched closely by the police inspector, Gambaferello.

Mancini decides that Gallo will be killed on the night of San Silvestro and he gives Angelo the instructions. But he is still uncertain that the young man will be up to the killing.

His doubts prove well founded and, despite the trouble with his eyes, he takes over and is killed by Gallo's men.

Angelo has a sad decision to make.

Barbara Bouchet in *'Così è Rabbia agli Occhi'*.

Yul Brynner in *'Così è Rabbia agli Occhi'*.



# SUMMER OF



Annie Belli and Ai Chiori in 'Eternity'.

IT'S NOT SURPRISING that the new celebrated authoress, Emmanuelle Arsan, should choose Italy as which to make her first film.

It was to an Italian magazine [to] she first gave an interview concerning her famous novel *Emmanuelle* while still retaining her anonymity.

In this interview she broached one of the subjects with which she has been continually preoccupied and which is virtually the source of her first film, *Eternity*—the subject being the rejection of death and the affirmation of life.

"Emmanuelle was born," says Emmanuelle Arsan. "From the desire to live. I do not want to die. Yet one is already dying if one accepts living in a world that does not dare to break through the myths and beliefs that keep one from being happy."

"Have you noticed that most of men's laws forbid one to do something. One mustn't think certain thoughts, enjoy certain pleasures, relationships, feelings and passions are declared sinful. No one dares give these laws up. We deprive ourselves of our fulfilment because we are afraid to live."

"I am frightened too, but I fear that which deprives."

"Most men do not try very much to live. They organise and administer their lives in such a way that there is nothing more left than to wait for death. Men willingly seem to make of their lives a kind of delaying strategy of their future absence."

Man's afflict death, that absolute end for which there is no cure, on each other and on themselves in the mad belief that this ritual will support the insupportable reality of the world. That they kill hope, leaving in our hearts only the desolate after-taste of nothingness.

*Emmanuelle* was an attempt to overcome this nothingness, an attempt to make of life something as full as one can see that in the

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# FORGETFULNESS

and one can leave it with less sad regrets saying: 'I have taken as much as I could, I have not wasted a day, I have been happy'.

*Laure* is about rebirth. An Italian ethnologist, Guattier, (Ottavio Maria Guattieri) discovers a tribe called the Mursi in a remote part of the Philippines. This tribe has a strange ritual every year: at the dawn of the summer solstice, they forget all their past life and begin afresh with new names, new partners, new parents, new children to whom they will remain devoted—for a year.

Guattier returns to Manila to the Lince Institute for Pacific Studies where he is persuaded to take out a small party to examine the tribe more fully.

The expedition comprises a beautiful and provocative young girl, Laura (Annie Belle), the daughter of a Protestant priest who has rejected Guattier's description of the tribe, a young film maker, Nicolas (Al Cliver), a young, Thailand ethnologist, Myne (Emmanuelle Arsan) who is the fiancée of Guattier's wife, Natalie (Michelle Storch).

The expedition encounters many adventures but finally discovers the Mursi tribe with strange results.

'What country better than Italy', Emmanuelle Arsan said in a recent letter view, 'in which to make a film about beauty, love and liberty?' What nation better than Italy has practised the cult of beauty? What people better than the Italians can prove that they know the price of liberty? And what courage they have shown, through thirty centuries of war and conquest in keeping their taste for life and happiness, if it isn't in Italy that the love of making love was founded, if it's not in a Latin country that reason can dominate superstition, then I don't think that there's a chance of Emmanuelle's dream ever becoming reality.'

Annie Belle in a scene from 'Laure'.



Emmanuelle Arsan and Michelle Storch in 'Laure' (Fen-Rakel).

Alexis Moncoque (Jean Gabin) was an actor in spirit of himself. The farm he bought on Normandy, his emotional joy, revealed the true man—the earthy, no-nonsense Gabin, who remembered his childhood in Muret, a village on the Gar, and who remembered deciding then, while watching his father piously rehearse in his room, that he would never become an actor like his father.

Ferdinand Moncoque (who had taken the name of Gabin for his stage career) was not a great or famous player, but he was diligent and honest.

When his wife died and he was left left the end of the First World War) with his fourteen-year-old son, Ferdinand, Gabin took the boy with him to the Muret houses to meet his friends and together they would make their way home in the early hours of the morning.

"I hated my father's job," Jean Gabin used to recall.

The young Jean used to go with his father to the theatre where he was playing and watched the men make up—"the women." It was a strange world, unlike anything the boy from the country knew or felt at home in. In the theatre he was shy and employed.

Not very good at school he took back a job as a cresset maker and then worked at a laundry at Beaumont on the Gar.

But his father sent him back to school until it was time to introduce him to the theatre—to the Folies Bergère. In fact, where he became an extra—walking on in the big scenes but with nothing to say.

His singing voice was not bad and he joined the chorus but when he had to stand in for one of the stars he made a mess of it and was sure that his theatrical career was over.

But his father's friends were kind and Jean was a pleasant good-looking young man who deserved well.

Later he made a small personal success as a light actor and singer in the operetta, *Three Young Nuts Girls* and when this closed and he was offered a tour in South America he accepted.

Unfortunately he made little money out of it and, back in Paris, he began auditioning again. He attended one at the Moulin Rouge for a prospective singing test.

He was heard by Mistinguette and instead of a tour Jean Gabin found himself at the Moulin Rouge in a revue opposite the famous star and with his friends from the Folies Bergère—Dandy (a very funny comic) and Spadaro—in the cast. Among his boys were Georges Gontier and Jacques Pills. It was 1927.

When the Moulin Rouge became a Music Hall Gabin remained there as a singer in his own right but in 1928 he went to the Bouffes Parisiennes playing in operettas, among them *Desire*, *L'opéra de quat'sous* in which he played with his father for the last time.

In 1929, when the new operetta at Les Bouffes Parisiennes had no part for him, Gabin thought he might indulge on a holiday but his managers thought otherwise.

Talkies were coming in—but Gabin was invited to make a test at the studios at Jumeville le Pout. The young actor, just twenty-five, didn't think much of the test although he was intrigued with film making. Nevertheless he was given the part in a film adaptation of the operetta, *Chacun sa chance* in which he played opposite Gaby Basset (his former wife and with whom he remained good friends).

# GABIN THE

Intuitively Gabin knew he was made for the cinema and never played on the stage again until 1949 when he created Henri Bernheim in *La Suf*.

Naturally enough his first film roles were light comedy: *Paris Begins*—*Le jour de Lulu*, *Tout va se voir pas l'Amour*, *Les Gars de l'Escadron*, *Adieu les beaux jours*—but in 1935 he met a director who had been making films since 1919—Jean Duvalier.

With Duvalier, after a cut *Je of l'été* starts (Maurice Chevalier and Gaby Basset). Gabin began to achieve the image that was to make him famous with films like *Le Bandit* (1935), *La Belle Équipe*, *Les Bons Frères* and *Papa et Maman* (1936) *Les Bons Frères* was directed by Jean Renoir and with this director Gabin made the classic *Le Grand Nourou* in 1937.

Gabin had now created the image of the good-looking, tough, working-class young man who had both sincerity and tenderness.

Duvalier had emphasised the violence in the film and this was, for him, a constant element in his work.

It was not until Carce and Gabin made *Quoi des Brumes* (screened in 1938) that this violence was heightened to tragedy and the expression "poetic reality" was coined.

As Bernard G. Landry has said in his book on Carce: "With Duvalier, violence is natural and sets like a man in a top hat throughout the film (one could say throughout his work). With Carce the violence is latent but contained. His characters think about their situation and try and control their reactions. It is only when a crisis leads them to a rash act, usually in despair that violence makes its real appearance. In *Quoi des Brumes* there is only one act of violence—the murder with a brick. *Quoi des Brumes* was a film masterpiece and was followed by yet another, *Le Jour et la Nuit*. They remain the crowning achievements of Gabin's 'despotic'.



Jean Gabin and Michèle Morgan in Carce's great film, *Quoi des Brumes* produced in Paris in 1938.

# MAGNIFICENT

ing hero' of the Thirties and virtually ended this phase of his career. For while *La Bicyclette* (1938), *Rossignol* (1939-40), *Marin* (1940), *Les Grilles* (1940) and (with Carné) *La Merveille du Peuple* (1949) are extensions of the 30's image by the time the Carné film was made Gabin had lost something of his youthful magnetism and was, in any case, easily outstripped by his stage performances of *La Sif*.

There were to be a few years of uncertainty before Gabin once more found his true new image that was to take him triumphantly on to the screen.

After achieving such an artistic success in 1939 the outbreak of the war in that year was particularly bad luck. He joined the French Navy and was given leave to finish *Rossignol*. Refusing to work for the Germans when France was occupied he finally made his way, via Spain and Portugal, to Hollywood arriving in 1941.

"I couldn't speak a word of English," he once explained. "And had to go to school for six months. But when I started in English it seemed to me that while it was me acting it was someone else talking. And talking English it seemed to me I didn't have the right gestures that went with the voice. I had the impression of no longer being what I wanted to remain—a Frenchman, with his way of life, his way of loving, of eating, of dressing. I didn't please myself and I didn't please the Americans. An artist must remain natural. He must express something of his country to remain sincere. And to do this he must speak his own language." (An unqualified plea for subtlety and not dubbing Ed.)

Finally in 1943 he joined the Free French Navy in Algiers and then Leclerc's Division. He was awarded the Military Medal, the Croix de Guerre and (later) the Légion d'

Honneur.

If Carné had, as he has said, tried to show a warmer, gentler almost, Gabin in *La Merveille du Peuple*, but without success, he succeeded in revealing a new Gabin in *Air de Paris* (1954) as a boxer, too old to continue fighting but able to train young boxers and discover, perhaps a champion through whom he might realize his own ambitions.

With *Air de Paris* (1954) and Jacques Becker's *Touchez pas au Grisbi* (1953) "Monseigneur Gabin" as he was always called on the set, reaffirmed his hold on the French public whether he was playing elderly but accomplished gangsters, elderly bourgeoisie ravaged by the *démons de l'âge* or elderly, ironic Frenchmen as in *Touchez pas au Grisbi*.

Some of his best films in this later period include *French Kiss* (1955), *Les Grandes Familles* (1959), *Archimède le Clochard* (1956), *Deux Jours en hiver* (1962) and *Melodie en soi-même* (1962).

Jean Gabin retired about two years ago in his farm in Normandy but returned to the screen for two further productions, the last being *The Holy Year*.

Following his death a special retrospective of 21 of his films was mounted at the Olympia in Paris under the title of "Gabin the Magnificent."

He remains a magnificent legend, of a young man caught up in the violence of despair and of an older man concerned for those caught upon the violence of frustration.



Jean Gabin in 'Archimède le Clochard' (Archimède the Tramp) with two other great actors of the French cinema, the late Pierre Fresnay (left) and Noël-Noël (being carried).



Jean Gabin in 'L'Affaire Dreyfus', Claude Bernard-Aubert's film version of an actual event that happened in the south of France.



The great French film actor knew the animals on his farm by name—the Normandy steered was much loved by Gabin and his wife, Dominique, whom he married in 1959. Of their three children Florence and Valérie work in the technical side of filmmaking and Mathias breeds horses.



**olivia  
pascal  
as  
VANESSA**



**'VANESSA' A  
NEW REALM  
PRESENTATION.**

IT SEEMED ALMOST too much to expect that the beautiful young actress who plays the title role in *Vanessa* could be as beautiful in the flesh as she appears in the film.

But the lovely, Munich-born nineteen-year-old brunette, Olivia Pascal, is, if anything, more attractive, for her handsome, classic beauty is warmed by a natural friendliness and sense of humour that is quite captivating.

Olivia's father was a popular band-leader so it was obvious she would turn intuitively to music and at five she



was enrolled at a theatrical school to learn drama, ballet and stage dancing.

At fourteen, being a serious young girl, Olivia went to high school and began to think about a career in medicine but theatre was in her blood and she joined a film production company.

With her looks it was a matter of time before a production executive saw her potential and she was treated for a lead role in the then current production of *Lisa Felsen*. Subsequently in the December of 1975 she starred in *Vanessa* in which her beautiful figure in

quite stunningly caught.

Since then she has appeared in the new Tony Curtis 'Casanova' film made in Venice and in a new German production, *The Fruit is Ripe*.

She now has a two year contract with Lisa Films and, American distributors having shown marked interest, she has learned English in a remarkably short time.

Quiet and reserved Olivia nevertheless is no introvert type, she likes horse-riding and swimming as relaxations from her studies at a drama school that she is now attending.

# MAKING YOUR OWN

**THE LAST OF FOUR ARTICLES BY ROGER LAMBERT WHO IS CURRENTLY PREPARING A NEW FILM FOR THE DEPARTMENT OF TEACHING MEDIA AT SOUTHAMPTON UNIVERSITY.**

**Below: Glenda Jackson gives Roger Lambert and Steve Beatt their 'I want to be Famous' award at the NIT. Bottom: Continuity girl and Cameraman on 'I want to be Famous'.**



One thing often overlooked in amateur film making is the organisation of the project. Besides the financial control of the budget, the film has to be administered with great thoroughness.

First let us consider the problems in post-production. Let us say the film is scheduled to be shot in two consecutive weeks in August 1977. The script will have been written by, about March, and an idea of locations, costumes, props, will then be available. You should have, by this stage found your leading players and organised a 'crew' in a fairly ambitious project you will need the following people to 'crew' the film:

Lighting Cameraman  
Assistant Cameraman  
Production Manager  
Continuity/Production Assistant  
Sound Recordist and Assistant  
Assistant Director  
and probably yourself as Director

If it is your personal project you must keep

as tight a control over it as possible. I like to shoot the whole film in a continuous period of time, which means usually choosing a holiday period and fixing dates which will suit everybody. Obviously your crew should be available all the time, and it's important to generate enthusiasm, because everybody is probably committing you for little or no fee, and it may even be costing them money just to participate. I know a lot of people will just shoot at weekends, but this I do not like, because continuity can be lost and you also find, if it's over a period of several months, that enthusiasm drops away pretty rapidly.

Your 'cast' present a different problem, because many people will only be required on certain days, it is unfair to have people standing around waiting to do their 'bit' for hours or even days on end, so the first priority is the Production Schedule.

I take a large sheet of paper and draw columns for everyday of shooting and pencil the location, costume, and cast requirements for each day.

## Example from 'I Want To Be Famous' (1975) PRODUCTION SCHEDULE WEEK ONE

Friday August 15th	Saturday 16th	Sunday 17th	Monday 18th
Assemble equipment and props, check through that all is working order 7p.m. Final Prod Meeting (all crew)	Scene 6 8.30 a.m. Crew & Cast assemble Production base 9.00 a.m. Location: Park Cast: Steve only costume No. 3 (if weather bad film indoors - just Steve.)	Scene 8 9.00 a.m. Location: Park Bandstand Sq. Cast: Steve costume No. 2. Street (costume 2) Keith Brevis band	Scene 3 9.00 a.m. Location Interior Flat Cast: Steve costume No. 1. Andy (costume No. 8.5) Mother



And so it continues for the two weeks shooting, allowing the last two days of shooting for retakes, with all the cast aware of the fact they may be needed, on those 2 days. These two spare days are essential, because bad weather might spoil the schedule, or as on 'Famous', a whole day's shooting was ruined because of a film stock fault in one batch of film. (We urgently had to replace the whole batch of that particular number printed on the cans. The company concerned will remain nameless but it does inevitably happen from time to time.)

Having discussed the schedule with your cast to ensure that they are available on the appropriate dates the next task, and this would happen around April for an August shooting schedule, is to arrange for locations. We had a printed letter head for the film, with the title and the contact address and phone number (in this case North Staffordshire Polytechnic which was also the production base).

To give you an example of a problem, we needed to use a school. A letter was sent to the Area Education Officer and a date for a meeting was arranged. At the meeting the Education Officer told me he would like to have a copy of the script sent to him before agreeing in principle to allowing one of his schools to be used. The script was sent and a

# MOVIE

week or so later a reply was received agreeing to our request, but now the Head Teacher of the school we wished to use had to agree the script and I had to meet her to discuss it. Eventually permission was granted and they agreed to our dates.

Another problem we needed some guns to fire blanks, some rifles and sub-machine guns. I approached Messrs. Babby's and Co. (who were very co-operative) and they agreed to provide us with the guns we needed, and advised us we would need a Firearms certificate and Home Office permission. In May I wrote to the Chief Constable who arranged for me to meet a very wary Police Inspector who took all the details (presumably to investigate everyone involved) and several weeks later they agreed to issue a certificate. I then had to approach the Home Office requesting permission for possession of the machine guns (which are classed as restricted weapons).

Many weeks later, after a lot of chasing, the Home Office issued an official letter of confirmation to myself and the Chief Constable. We were then less than one week from the starting date. Babby's had procured all the weapons ready to despatch on receipt of the certificate and Home Office authorisation. The police pulled out all the stops and the certificate arrived on Thursday, 2 days before 'shooting' was due to commence. The certificate was sent by sat 'Red Star' to London and Babby's returned the weapons, which arrived by Securacar van on the Friday (Saturday we started shooting).

Just two examples which most surely indicate that everything must be planned well ahead. Besides yourself, you will have 'appointed' a production manager. It is his job to ensure that many things (like the examples quoted) actually happen, and it is also he who is responsible for ensuring that everything and everybody is in the right place at the right time, during shooting. From April on we had a full production meeting of the cast and the crew once a month, where every aspect of the production was discussed and decisions about individual responsibilities were made. A good example 'groups'. We needed furniture, table lamps, curtains, school books or others. Everybody took on a responsibility to obtain 'properties' and the Production Manager co-ordinated the whole effort. At each meeting, it was checked to see that what people had said they would get, would actually be available on the correct dates.

As the production drew closer, meetings became fortnightly and during the last week, every other day to finalize arrangements. You will also see from the 'schedule' a costume number against the names of the leading members of the cast. You will also see the film was shot 'out of order' (this is a common occurrence in film making). The cast were sent a list of costumes, in young Steve's case there were 4 different ones and he had on this list what each costume number represented e.g. Costume 1—Blue cord jeans, Blue cord jacket, and one shirt, grey shoes. This against the shooting dates was the 'number' of each costume he needed on a



particular day. This was because of continuity, but it was always checked against the list by the continuity girl. She made notes on every take during shooting in great detail which was vital for reference in the case of mistakes on a later date, and also for use during editing of the film.

By being very enthusiastic and dedicated to your project and by being helpful and co-operative with your crew and cast the film's production will run fairly smoothly. We had our problems of course, such as only one soldier turned up when we needed three.

Quickly we dressed Steve's real father and a willing and appropriate looking man (who was watching the shooting) into army uniforms and we were able to shoot the scene very effectively.

A degree of resourcefulness, the ability to gently 'bustle' for what you want eventually pays its own rewards, and you finish with a film that though it will have some faults as an overall production, is still something which will satisfy you personally and give a lot of satisfaction to all those who took part.

## GOOD SHOOTING

Above: Hand-held camera for low shot. Below: Water borne camera for Tony Richardson's "Joseph Andrews".





# The comic bark of the UNDERDOG

IN THE FILMS OF LINA WERTMÜLLER

A DIRECTOR who has not yet been duly recognised in that country by at least the fact of having her films released here is Lina Wertmüller. Her first film, *J. Raskin* (The Lawyer) made in 1963 was, in fact, shown here but this has proved to be the least typical of her nine films although a very fine work—a little in the vein of Fellini's *Viviani* transferred to the more barren areas of film.

It is not surprising that the Americans, and one suspects, the large Italian population there, have taken Lina Wertmüller to their hearts, for she is essentially Italian both in her approach to politics and comedy.

Born in Rome 48 years ago into an upper middle class family Lina Wertmüller quickly became interested in the theatre and studied acting and went on tour and began to write and direct plays.

In 1963 Fellini chose her to be his assistant director on *Rififi* and the same year she made her debut as a film director.

Her next three films, *Ena e Tutti Alzati* (Men) (1965), *Una the Marquise* (1966) and *Don't move the Marquise* (1970) usually established her style and area of action, a mixture of political and social satire, with an average man, without, perhaps, much talent but with plenty of spirit, caught up in social and sexual situations of typical Italian propriety.

With *Almo the Metalworker* (1975) Lina Wertmüller reached an international audience. It continued the train

of Giacomo Guarnini and the three little known Meringola Melato, and was a very funny and very comedy of a factory worker humiliated by the government and the Mafia for having voted for the wrong candidate.

He leaves town in a hurry to take up with a young Communist girl with whom he settles down but who finally leaves him taking with her their son.

Giacomo Guarnini has become, in fact, for Wertmüller, what Sassi became for the early Fellini. His Italian charm and personality are beautifully used by Wertmüller by involving them not merely in the game of sex but in the game of Italian life which has its own national rules.

In *Love and Anarchy* *Sweet away* by a strange dream on an *Almo August* (1974) and *Pasquale Sirca Bravissimo* (1976) Guarnini creates a figure comparable to Sassi's memorable performances in the 60's.

*Love and Anarchy* is the funniest with the actor as a would-be anarchist and anarchist that whose idealism is weakened by his fancy for a prostitute. *Sweet away* is a kind of permissive society version of *The Admirable Creation* and is more emotionally unaltered, a

friend which is extended to *Pasquale Sirca Bravissimo* which, while still showing Guarnini up against the Establishment, brings in more universal social criticism.

Pasquale (Guarnini) kills a man for playing around with his wife. Arrested, he pleads first insanity and then volunteers for the army. But the Armed Forces are unbearable and he deserts only to end up in a German prison-of-war camp.

His dilemma, as always, is how to survive. Play up to the tough camp guard—a woman—or die. He decides that survival at any cost is the better choice, but it is some thing he will have to live with for the rest of his life.

In compromise acceptable in certain circumstances?

Is there such a thing as absolute integrity that can be knitted into the framework of survival?

One thing Wertmüller rather tends to play down—fear. Fear in its genuinest state, not the fear inherent in comedy situations. But you can't have everything—even with Chaplin, a film artist with whom Wertmüller has often been compared.





SCENES FROM "PASQUALINO SEVEN BEAUTIES"



Mariangela Melato in "Mind the Metalworker".



# THE LOST HONOUR of KATHARINA BLUM

THE GREAT THING about first, Heinrich Böll's novel *The Lost Honour of Katharina Blum*, and second, Volker Schlöndorff's film of that novel is that it combines, not a political protest, but a social protest, with a first-rate dramatic story.

On the face of it the protest might seem to be siding with lawbreakers but in fact it is a logical claim for social rights, a claim not to be put aside by an hysterical press.

On December 22nd 1971, there was a bank robbery in Kaserlmattstrasse in which a policeman was killed. While the police were still gathering evidence a national newspaper asked the crime. Ignoring the pre-trial assumption of innocence, the newspaper, one day after the crime, ran a headline: "Bauder Mieshof continues killing. There followed, in the German press, something of an hysterical witch-hunt.

Many German liberals were outraged at this excess and in an article published in *Der Spiegel*, Heinrich Böll, one of Germany's most distinguished writers, pleaded for cinema and a frank, honest, impartial reflection. For his police Böll was called "a latter-day Goebbels" and a communist sympathiser.

Böll was then able to appreciate what it was like to be subjected to a flood of accusations, insults, abuse, slander and threats. Day and night telephone calls brought him obscenities, anonymous letters threatened his life. Police, with machine-guns surrounded his home, apparently looking for harboured members of the notorious Baader Meinhof gang.

Shortly after, Böll was asked by a Swiss interviewer if he intended to use this experience in his writings. "No," replied Böll, "but it is possible that one or the other of these experiences might be transformed and used as a means of revenge. Again an author likes to have revenge once in a while."

The book, *The Lost Honour of Katharina Blum*, was an immediate best-seller and it was not surprising that Schlöndorff, when given a pre-publication copy, wanted to film it.

It is the story of a girl who, one day, befriends a young man.

The following morning the police come and make a rough search of her room—the young man is apparently a dealer and politically suspect. Suspicion immediately falls on the girl as being an accomplice and during the same political battle.

She is cruelly interrogated and the press begins a campaign of vilification—a reporter



Katharina Blum's flat is searched.



A newspaper reporter visits Katharina's mother to try and get a story. From Volker Schlöndorff's *'The Lost Honour of Katharina Blum'* (Contemporary).

even visits the girl's mother when she is in hospital trying to get a story. Anything for a story.

In the end the girl writes the journalist to her room to give him her story the end of which will be the shooting of the reporter.

The role of Katharina is played by thirty-four year-old Bärteborn. Margarete von Trotta who has played in several films of the New German Cinema.

She wrote the scripts of *The Sudden richness of the Poor People of Kambach*, *Free Woman*, *The Lost Honour of Katharina Blum* (she also co-directed) and *Chap de Gédéon*—all films directed by Schlöndorff.

Schlöndorff's latest film, *Chap de Gédéon*, which was well received at festivals last year, will also be shortly distributed by Contemporary Films who are releasing very soon *The Lost Honour of Katharina Blum*.

# network



Network newscaster Howard Beale (Faye Dunaway) becomes a mad prophet, which makes his TV ratings soar. From MGM's 'Network'. United Artists Release.



TV executive Diana Christensen (Faye Dunaway) discovers the forthcoming year's programming with her staff and plots to get the major audience share. From 'Network', directed by Sidney Lumet.



**NETWORK**, written by Paddy Chayefsky and directed by Sidney Lumet stars Faye Dunaway, William Holden, Peter Finch and Robert Duvall and is distributed by United Artists.

The story concerns the conversion of a highly esteemed but fading news anchorman into the biggest hit show on television. It reveals the rarely seen machinery of network TV in a series of scenes, some of them outrageously funny and others terrifying in their social implications. The corruption of honest news, the sensationalizing of the entertainment programming, the pressures of personal ambition, the power struggles behind the cameras build the story to its powerful climax. The story hasn't happened yet, but it could by next week.

The fictional network, United Broadcasters, has been acquired by a group of people headed by Arthur Jensen (NED BEATTY) and his right-hand man, Frank Mackelt (ROBERT DUVALL). Max Schumacher (WILLIAM HOLDEN) heads the money-losing network news division, where Howard Beale (PETER FINCH) is anchor and jaded newscaster is about to be dismissed.

Howard Beale shocks viewers by making his own rebellious broadcast. The show is live and Schumacher doesn't have it stopped. Mackelt accepts Schumacher's resignation. Diana Christensen (FAYE DUNAWAY), programming chief, wants to replace Howard Beale and give him his own show on her dream as the anchor. She will boost their ratings. She is right. Simultaneously she hires a professional Communist, Lawrence Blanks (MARLENE WAFFLE), to help assemble a documentary show with the assistance of Cuban guerrilla terrorist Greta Ahmed Khan (ARTHUR BURGARDT). The idea springs from Blanks' book read, in which kidnapped heroines Mary Ann Gifford (KATHY BEONKITE) participate (a la Patty Hearst).

Both shows turn sour. Viewers are bored. Ratings drop. The revolutionaries, network executives and their respective lawyers scream at each other over syndication fees and overhead charges. Howard Beale's congressional appeals to the frustrations of the viewing public in time interfere with Jensen's stock market merger plan.

Beale is summoned to Jensen's office. He is angry and tells Beale what he should talk about for future shows.

The public is still unconcerned as the change he discusses are not sensational enough. Diana Christensen argues that ratings will drop even further if Howard Beale remains. Jensen wants Beale left on the air. There's only one solution—kill Beale on the air, as a lead-in to the revolutionary show....

Convention cheats great programming executive Diana Christensen whose daring ideas elevate the network to No. 1 in the TV ratings game. From 'Network', a hard, fascinating look behind the scenes of TV.

# THE FRENCH SCENE

IN CLAUDE LÉLOUCH'S new film, *Si c'est à refaire*, Catherine Deneuve plays an intuitive woman of thirty-five who, after fifteen years in jail, has to reinvent herself. Those fifteen years have sharpened her taste for living, her need for revenge, her desire to have a real man at her side. The only link between those fifteen dead years and her return to life is her son Simon whom she had in prison. Not an accident but a wisely devised link with the future.

First she has to tell Simon, at the risk of bringing him about her difficult past, and then she has to adapt herself to a society in which, during those fifteen years, women and their world have changed and the phrase 'realism' has become 'to their perpetual confusion'.

Catherine, and her constant companion, Sarah (Anouk Aimée) have discovered that friendship and generosity can exist amongst women. The film is the story of these two friends.

It is once a refuge in Lelouch's twentieth film: this time, *Le premier de l'homme* was written in 1960. He is currently busy on *James and José*, made in America and starring James Caan and Genevieve Bujold.

VICTOR LANGUUX and Andrée Perrier are the stars of Bruno Gastière's *Prostitution*, a film that recalls *The French and La Môme*.

At the age of twenty, Jeanne faces Maria, five years' older, to satisfy his every whim. His wife's mind is on uncle dies and leaves his money to Maria. There is only one way Jeanne can get his hands on the money and that is by getting her to marry him. What he knows that Jeanne she loves him. What he doesn't know is that this love is fed on hate.

Before marrying him Maria wins her own back and Jeanne, in turn, has to play the servant and suffer all the humiliations she imposes.

Jeanne scripts the situation, at first for the money (and he is certain he can win this battle), then, later, out of pity. But nothing can save Maria from her own contradictory nature and when she finally allows Jeanne onto her bed she kills herself.

Marlene Jober and Jean-Claude Braly are the stars of Philippe de Broca's new film, *Julie est de celle-là*. A crazy comedy it deals with a young woman who accidentally kills her husband. A banker witnesses the drama and by remaining silent becomes an accomplice after the fact and becomes involved in a number of very dubious But all ends well for the rational banker and the unstable Julie.

Brigitte Fosdy has starred in three films during the past six months. In *Bonnet Rouge* (L'été indien du plaisir) she is a young married woman whose brother (Léo Cassin) is a distance with a childhood hang-up. She tries to bring him back into the French circle but he rejects her.

After this film she went to Provence to play in *Tatarella*'s *Le pays bleu* in which a Parisian family takes over a small village with consequent trouble with the villagers.

Third—a role in Truffaut's *The man who loved women too much*.



Anouk Aimée and Catherine Deneuve in 'Si c'est à refaire'.

Gérard Blain, whose last film, *Un enfer sans pitié* was chosen to represent France at Cannes last year, is working on a new film with Michel Perce. Called *Check-up* it's about a dental surgeon of 50 who, in search of his stolen days, drives up a kind of balance sheet of his past. Blain has also recently starred in Wim Wenders' *Américain*.

*Serge Sauter* will be the film of his. Alex Joffe told us. It is based on the novel *Fernand Pouillon* wrote while in prison. Set in the Middle Ages it is about an architect who plans to build a Claustral Abbey with just the sole patronage of the Count of Provence and unknown to the political and heretical powers of the time. It will be the story of a building operation and is due to be shot this summer in Thionville Abbey and the neighbourhood of Arles. Fernand Pouillon, himself an architect, will work on the film adaptation.



Catherine Deneuve in Lelouch's new film, 'Si c'est à refaire'.

French amateur, Jean Lavigne, is working on a feature-length cartoon, *The Fantastic Adventures of Baron de Cray*. Baroque 18th century decor gives Lavigne plenty of scope for his imagination. Michel Legrand is due to write the score and songs for the film.

Peter Fekkes is also working about a full

From *Corps Brûlants*'s new French film on the eternal Gothic theme of young boy in love with his girl meets an older woman. The film is directed by Bert Coust.



length animated film to be made in France called *Dollhouse*. "It'll take about a year," Folioz told us, "and it's set in a very human, soft atmosphere. The main décor will be a lightning forest with trees nearly a mile high. The characters will be a boy and a girl living out a love story in the forest and some companions which have achieved a very high degree of intelligence, sensitivity and refinement and which are based to destroy."

Gerard Oury is well into a new film which he has written with David and Leslie Newman (authors of *Bonnie and Clyde*) called, *Intelligence*. Lino Ventura will play the main role with Madeleine Renaud as his mother. Most of the action takes place in the States.

Claude Autant-Lara now aged 72 is due to film *Glauque* based on the novel by Solange Bellegard about a little girl in search of her family in World War I.

While working as an actor last summer in America François Truffaut also found time to start a new book inspired by his experiences as an actor. It's called *Le métier de comédien* in which he tries to analyse the joys and sorrows of an actor's life.

Nathalie playwright film director Marguerite Duras, is writing a film script for Gérard Depardieu. His partner in the film will be Duras herself.

Agnes Varda has now edited her film. *Our usage* (for other stories), which she describes as a "nostalgic chronicle of two women at three stages in their lives (1942-72 and '86). It's also a manual in which one of the women sings about the paradoxes of being a woman. It's also a popular feminist film which has two women friends talking about the recovery of their love female energies."

Jean Favreau, Adam's first film *At sunset* Machine reached us last week and fastest. His second *Le jeu des relations* goes even deeper into the theme. Adam studied to be an actor but became an assistant with Truffaut, Chabrol, Godard and Melville as well as putting on a successful play that ran for three years in Paris.

Rosé Furet (31) was an actor and theatre director. His first film, *Mouche de Paul* was the 1975 Jean Vigo prize and studied the conditions of a psychiatric ward. He has just finished *Le comédien solitaire* with Dido Philippe Leonard and Nathalie Baye.

Bernard Balthus (32) has done some fine TV work and his first film was *Touche pas à mon copain* a some sentimental, sentimental story of four boys' living in Sète who cannot adjust to the fact that they are 35 years old. He used amateur players.

Madeleine Hermans-Chavaud also used amateur players in *Mlle des Dunes*, which won the Critics' Award at the Clermont 1974 festival. Professor of Philosophy and director of TV school productions she uses a direct style to examine a group of friends on holiday. She has just finished a film, *Le côté des amants* with Marie Christine Bernard. LAST SUMMER François Truffaut spent some time in host of a cinema for Steve Spielberg, director of *Jaws*. Spielberg had asked Truffaut to play a French scientist in his new film *Close Encounters of the Third Kind*.

Meanwhile the French director was also working on the script of his next film. *The Man who Invents Women* which will involve the actor Charles Denner.

Truffaut knows Denner well. He was one

of Jeanne Moreau's victims in *The Bride wore Black* and then he was the extraordinarily not killer in *Une belle fille comme moi*.

"Before he left for the USA," Charles Denner told us, "Truffaut sketched out the theme of the new film. One thing is certain, this man who invents women has nothing in common with Don Juan or Casanova. He is a bachelor who wears his heart on his sleeve—and Truffaut is treating the film as a comedy."

Charles Denner's recent films include *Lebel's Je t'aime* a refaire and Claude Berri's *La promesse* film.

Architecture led Philippe Gialand into stage designing and then into cinema under the prompt: *Scenarii de Jean France* by André Techine. This in turn led him to film directing—his first in *The Exercise of Power* scripted by himself and based on a chapter from Proust's *Le Temps retrouvé*. It's a satire on the politics of the 3rd Republic. But it's not simply a pleasant reconstruction of the Belle Époque. What interests Gialand is casting a modern eye over the decay of an old-fashioned social milieu.

"If you allow that every age has its own set life, that of the 1930's, was reflected in everyday life with the eternal triangle. In this case the triangle operates at the top of political life. The lover is the Prime Minister and the husband, the minister in charge of the Post Office. Although they seem like ordinary people, their positions of power cause their reactions to have an effect at national level."

Gialand says that social technique plays an important part in his directing. "I want my camera to be the eye of a contemporary spectator looking at the past so I've had my actors to play the thing almost like a Proustian force and not to be scared of looking like puppets." And the film ends with a play in which all the previous characters are actors.

Suzanne Sognolet has agreed, in principle, to play Madame Ross in Moshe Mizrahi's adaptation of Emilio Agui's novel, *La vie d'homme* on which won the Prix Goncourt in 1975. Suzanne Sognolet has recently had a big success with the publication in France of her

memoirs.

Brigitte Fossey will play in *La parenté* (savage directed by Joyce Buisson) (Jean Buisson's daughter-in-law). She's a thirty woman somewhat upset by the rapid moral changes of her time. She would like to be a free woman but admits sometimes that the sexual and philosophical revolution doesn't always lead to happiness. All probably in the end. Victor Lanoux, Bernard Balthus and Bernard Lafont.

Marie-Christine Benoit will be the heroine of Philippe Péllet's first film based on André Barbaud's *Le Désordre* which crossed an ocean in 1938. It tells of the loss of a French First World War widow who falls in love with a German prisoner. It will be a portrait of a woman and an analysis of the attitudes of an era. Péllet is an assistant lecturer at Paris University.

Francine Armel is back in the French studios once more in *Désordre* some years ago. Directed by Bernard Paul. Francine plays the divorced wife of Pierre Mondy. She runs a Paris fashion boutique and Mandy is the director of a transport company. Their two daughters are teenagers looking for jobs.

Gerard Depardieu has famed his own production company and his first film will be *The night the cat was Grey* directed by Gerard Zingg—his first film. It's the story of a man who invents a character who comes to life and meets his creator. Depardieu plays in the film himself.

Nelly Kaplan whose first film *Nou* is now on release in France has two projects. First *Les Américains* she shows—the story of three women aged 26, 40, and 60, who live a totally free and slightly mad life on a tropical island. A good looking young man arrives, a perfect symbol of the virility myth, who thinks he can play the conqueror until the three women teach him otherwise. Nelly Kaplan's second project will be shot in several countries with British actors—an action-psychological film centred on the personalities of two women. Suzanne De Beaumont's famous book, *The Secret Sex* will be filmed by Muri Zetserling in April. Suzanne De Beaumont is writing her own screen version.

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# FILM SCENE CURRENT & COMING

## INSERTS

Hollywood, 1933. Though the vast dream machinery of Hollywood has shifted gears to keep ahead of the latest show-biz sensation—Talking Pictures—there is still one discarded gear at work exploring the cinematic poetry of the silent screen. The Boy Wonder (RICHARD DREYFUSS), once stately figure of a bygone era when laconic starlets dripped from trees and Studio Bosses jammed the parking lot of the Brown Derby.

But hard times have befallen our hero. He has been reduced to making pornographic films. When once he was the youthful toast of Hollywood, he now receives a postage stamp from Big Mac (BOB HOSKINS), his bootlegger employer turned producer. Where once he worked alongside Von Stroheim, Pickford and Fairbanks, he now finds himself directing Harlene (VERONICA CARTWRIGHT), a fading ex-starlet, and Rex (STEPHEN DAVIES), a handsome opportunist.

As Boy Wonder finishes shooting a sequence, Big Mac arrives to show off his little enterprise to Cathy Calk (JESSICA HARPER), his culturally superior fiancée and aspiring actress.

While they are visiting, Harlene, in a frative mood, administers herself a lethal dose of drugs. Possessed by the very thought that an entrepreneur of his stature should be associated with scandal, Big Mac cradles Rex's soul as disposing of the body.

It is while they are gone that the Boy Wonder and Cathy become involved in a heated personal encounter. He explains to her that, in order to finish the film, he must shoot a series of inserts—as close-ups—to be spliced into the main section of the film. As one of the actors is dead and the other out of his body, he must find substitutes. Cathy volunteers. She wants to become an actress and is willing to trade her charm for the knowledge the once famous gentleman has locked in his head.

He takes her into a variety of acts. She, in turn, begins to fascinate him, and he slowly falls in love with her. She begins to drag him into the film and his dignity grows more ruffled at her rampaging behavior. She was not the pristine innocent he had imagined, and as the tables are turned, he finds himself engaged in a real psychodrama.

★ ★ ★

The new Dino De Laurentis production of *King Kong* directed by John Guillermin, revives, not so much the legend of King Kong as the legend of the old Hollywood with its carefully structured sound-emphasized climaxes, technical know-how, a scorchingly bottomless dollar well and dialogue sometimes as limp as you'd get anywhere.

Nevertheless it's a good example of trash movie making with some incredible sequences achieved by almost ritualistic means and the final one is best of all, when Kong runs amok to die in an unforgettable shot.

It made us turn again to John Brown's book *Movie Magic* published a couple of years ago by Macmillan and James (£3.95). This deals in a well illustrated and diagrammed presentation, with special effects, from the patterns in the future of video-tape on film. It goes well with the new Kong.



Above: Richard Dreyfuss as Boy Wonder and Veronica Cartwright as Harlene in "Inserts", directed by John Byrum (United Artists).

Right: Another scene from "Inserts" directed by John Byrum.

Below: Penny Spencer in "Under the Doctor" (Alpha Films).

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Funny Spencer as Marlon has had an unbecomingly experience as a young girl, but, under Doctor Boyd's instructions, fantasizes her own cure for her hang-up. From Gerry Posson's "Under the Doctor", a comedy in which Doctor Boyd (Barry Evans) manages to persuade his female patients to discuss their sexual hang-ups in order to cure them. It gets him into quite a bit of fantasizing—and trouble.



and from their ranks hundreds chosen for special roles awarded them after being tested in costume and makeup and in sound on video-tape. Older, maturer people and children, and the mothers and fathers Tiberius and Caligula delighted to have around them, were similarly cast.

Even candidates for the preed Aish southern location, who in a real moment Caligula appointed a Senator of Rome, were thus auditioned, and their height, gait and temperament recorded on tape.

There are other animals in "Gore Vidal's Caligula"—oxen, sheep, dogs, cats, pigs, cels, mules, goats—and rare specimens of lions, leopards and hunting lions.

\*\*\*

How to insure the privacy of the intensely detailed work in all departments of such a vast enterprise and at the same time protect irreplaceable wild animals and priceless statuary, were borrowed under guard from Italy's key museums?

Executive producer Jack H. Silverman came up with a solution. The entire Dear Film Studios in Rome have been a closed set to journalists and photographers, to friends and family of all concerned. Everyone—but everyone—free size to plaster, including museum historians, lawyer, agent, accountant, secretary, seamstress, chauffeur, signifier or volunteer "golfer" carries at all times an identity card with his or her photo attached, instantly producible to special guards at the entrance to the studios to offices, to staging theatres, to workshops.

\*\*\*

# Texture of Time

THE MIXING of the past with the present is no new thing (though *Angelopolis*). The *TimeMag* *Pigeon* had some new ideas in this field. They were, in fact, anticipated by Michel Drach in his *Les Violons du Bal* which, unfortunately, has taken a couple of years or so to reach our screens. In this, the narrative texture is made more complex, not only by the fact that the story is autobiographical, but that Drach's own son plays Drach himself as a boy and that Drach's own wife (Marie-Josée Nat) plays (according to the period of the story) Drach's mother and then his wife.

"One day when I was a boy at school," Drach says, "a friend asked me: 'Are you a Jew?'"

"I don't know."

"Back home I asked my mother about it and the following day I suddenly tapped my friend on the shoulder: 'You, I'm a Jew.' And I got a punch on the nose."

This story is retold in *Les Violons du Bal* directed by Michel Drach who continues:

"I didn't want to be both producer and director for a film of this importance but I couldn't find a producer. The story of a Jewish boy during the war—it wouldn't interest anyone they said. Make a book if you could win the Goncourt. A child as a hero—it's not a good idea. And no star—no film. And sex—where do you have sex? And killings—how many killings have you got? They don't die? Then what is there of interest? You must understand that a Jew isn't very commercial. A dead Jew—just possibly, being a Jew—is profitable."

But I had developed since my first film, a quiet thriller. On a certain *pas de Danseuse* and I was keen to film this

development. In *Violons* I have mixed up the present time. I have shot it in a black and white reportage style. My own recollections I have shot in colour. Where the door is seen through the eyes of a child they appear greater than they really are for the dimension of memory inflates.

Childhood is the distance between how one lived and how one believed one lived. Memories are transposed elements. I have tried to be faithful to the things that struck me in a child—the people around me change suddenly in intensity in the general incoherence of growing up."

The film is about a director called Michel Drach who tries to persuade a producer to let him direct *Les Violons du Bal*. The producer says it would be ridiculous for Drach to play himself and Drach gets his best friend, Jean-Louis Trintignant, to play in the film with Drach's wife Marie-Josée Nat and their son David.

And then, without stopping, by a chance encounter, by something (in film, moments of his childhood come back to Drach and those are the substance of *Violons*. Then, gradually, is the dream film where David plays the role of Michel as a boy and Marie-Josée Nat becomes his mother and the two narrations intermingled.

"What interests me about everything else—more than the reconstruction of history—is the real emotion that was between the boy and his mother. The apparent rapport between the sequences of the past and present is not a slice of life but more a stretch of the imagination."

The story is basically that of a harassed Jewish family in Occupied Paris and their final escape over the borders, into Switzerland.



The mother of the Jewish family (Marie-Josée Nat) in occupied Paris is questioned by a French collaborator.



Above: From "Violons du Bal".



In an unusual scene, Trintignant, as Michel Drach, remembers a walk in Paris with his grandmother when he was a boy. From "Les Violons du Bal".







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# FILM SCENE CURRENT & COMING



Lively scene from 'When Girls Make Love'  
(Tigon-Gaspard presentation).



(Olga Pavlov in 'Venus' and Uchida Zerk in 'Venus'  
(New Berlin).



From 'Sex Life in a Woman's Prison' (Grand National Films).



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